

capable of creating an autonomous-aesthetic phenomenon changes his spatial coordinates once the fulcrum position of a psychical lever-for-creation has announced itself to the potential creator of a work of art certainly not it is entirely possible for example that the dialectical psychical perspective of Flaubert with reference to that content for art which when formalized became Bouvard et Pécuchet would not have changed at all even if Flaubert were to have undertaken a tour of the world once he had become interested in transforming that content for art in question into an autonomous-aesthetic phenomenon it is at the same time entirely possible that the dialectical psychical perspective of Flaubert with reference to that content for art which when formalized became Bouvard et Pécuchet would have significantly changed if Flaubert were to have for example passed a single week in London once he had become interested in transforming that content for art in question into an autonomous-aesthetic phenomenon (b) that the dialectical psychical perspective of the potential creator of a work of art with reference to a potential content for art invariably stays the same--does not move either in the direction of the minimum psychical pole or the maximum psychical pole from which the creation of works of art is possible--if he who is interested in and capable of creating an autonomous-aesthetic phenomenon does not change his spatial coordinates once the fulcrum position of a psychical lever-for-creation has announced itself to the potential creator of a work of art certainly not although it can certainly remain the same it is for example altogether possible that neither the spatial coordinates nor the dialectical psychical perspective of Jane Austen with reference to that content for art which when formalized became Mansfield Park changed at all once Jane Austen had become interested in creating a work of art about that particular content for art and once an aesthetically instrumental position of the fulcrum of a psychical lever-for-creation announced itself it is at the same time entirely possible that the dialectical psychical perspective of Molière for example with reference to that potential content for art which when formalized became Les Fourberies de Scapin changed more than once perhaps repeatedly after the creator of that work of art first became interested in transforming the potential content for art in question into an autonomous-aesthetic phenomenon even though that creator did not significantly change his spatial coordinates once he had become interested in creating that autonomous-aesthetic phenomenon.